
John C. Huntington
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Gold Stater of Kanishka I (ca. 127/8-152)

Rev. Ardoxsho

Contemporaneous identification
Kushan Empire, Huvishka (c. 158-95 AD), gold stater: emperor riding on elephant r., legend in Greek letters (obv.); goddess Ardoksho with cornucopia standing l., Greek legend Ardochro (rev.). Fitzwilliam Museum ©
Kushan Empire, Huvishka (c. 158-95 AD), gold stater: emperor in profile r., legend in Greek letters (obv.); Pharro (rev.). Najaf Coins
Ardoxsho
(British Mus.)

Contemporaneous identification

Gold Stater of Kanishka I    Rev. Ardoxsho.

In this “attested document,” Ardoxsho is definitively portrayed as a standing goddess with a cornucopia, a halo and a head band which holds her hair in place. She is fully covered from shoulder to feet in a garment.
Contemporaneous identification

Sketch of Gold Stater of Kanishka I Rev. Ardoxsho.

In this “attested document,” Ardoxsho is definitively portrayed as a standing goddess with a cornucopia, a halo and a head band which holds her hair in place. She is fully covered from shoulder to feet in a garment.
**Ardoxsho**
(British Mus.)

Contemporaneous identification

Gold Stater of Huvishka I (152-192)  
Rev. Phar[r]o.
1. Greek style garments (never Kushan)
2. Carries the Cornucopia
3. Some kind of tiara (not cityscape)
4. This image is unusual in the contact between Ardoxsho and Pharro
5. Feet rest on over-flowing water jars (rare)
Pharro & Ardoxsho

Isao Kurita
In this sculpture of Pharro & Ardoxsho, Ardoxsho carries a lotus in her right hand. The tiara and cornucopia are very close to the previous image.
In this sculpture fragment of what was originally a Pharro & Ardoxsho image, Ardoxsho also carried a lotus in her right hand. The tiara and cornucopia are very close to the previous image. However, the cornucopia is resting on the ground.
These famous gold medallions may be compared to the two previous images. The iconography is almost identical (e.g. tiara, modest dress, and lotus.) However, a second lotus has been substituted for the cornucopia. This additional lotus supports symbols of abundance one would expect to emerge from the cornucopia. Therefore, it is plausible that this figure is Ardoxsho.
The back of the Cleveland version has a lotus which strongly suggests a Buddhist context for the two medallions.
The Great conjuror’s transformation at Sravasti (from Paitava, Afghanistan) has a unmistakable image of Ardoxsho as a detail at the left side which proves her role in the Buddhist context. Ca. 3-4th century
Possible prototypes, the Iranian goddess of harvest, Aredvi Sura Anahita, and the Greek, Tyche, goddess of good fortune and prosperity have been mentioned as possible conceptual and iconological prototypes.
Later Kushan Kings Shaka Type Gold Dinar 7.81 grams, Gobl Vasu Deva III, 589, VF.
Later Kushan Kings Vasiska Type Gold Dinar, 7.8 grams; Gobl 559, VF.
Kushan Rebel Migra Gold Dinar Issue 7.85 grams, MK 578, Donum 744, Superb EF, EXTREMELY RARE
Kushan Vasudeva III Gold Dinar 7.8 grams, after 360 C.E.; MK 579, Superb EF
Tyche, goddess of wealth and good fortune, is often understood as the “city goddess” in the Hellenic period.
Greek and/or Iranian sources for Ardoxsho

Tyche, goddess of wealth and good fortune, is often understood as the “city goddess” Hellenic period.

In this example she wears her characteristic “mural” crown which resembles the walls of a city. She carries wheat in her right hand.

Vatican
Buddha Matri
Birth of Siddhartha with “Ardoxsho” at far right
In this large and exquisitely detailed version of the Birth, the woman in question carries a food or water container and a jar of peacock feathers—not the cornucopia.

As far as I can tell, this applies to all such “Births with Ardoxsho”
Great Departure from the city of Kapilavastu
The goddess carries none of Ardoxsho’s “local” attributes, but wears the cityscape crown of Tyche in her guise as the goddess of the city. As the goddess is shown dozing as the prince departs. It is probable that she is Tyche as the city goddess.